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## A Trip to Wizard Island



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Lyric Opera opened its season with Puccini's *Tosca* featuring Deborah Voigt leading the cast in the title role (see p. 27 for details).



Nanci Griffith joins the lineup on *Mountain Stage* June 26 and 27 (see p. 25 for details).



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## ON THE COVER

Wizard Island viewed from the top of the Caldera. Photo Courtesy of the National Park Service.

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# JEFFERSON MONTHLY

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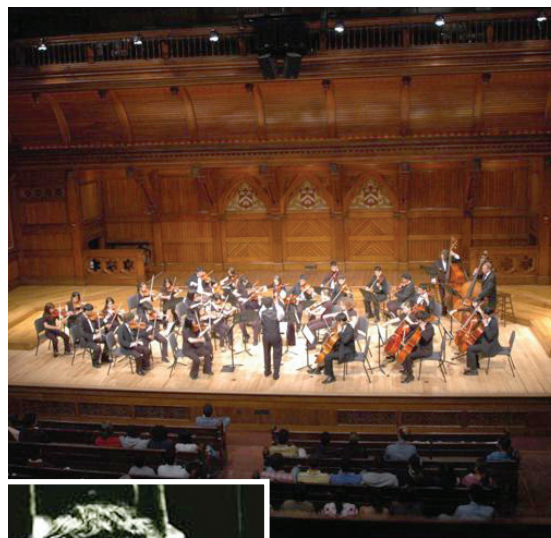
JUNE 2010

### FEATURES

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*By Jennifer Margulis*

I'm never at a loss for what to do with East Coast visitors when they come to southern Oregon. There's so much to experience that the problem becomes finding time to do it all: a guided tour of the Harry & David factory, an afternoon flitting from tasting room to tasting room sampling southern Oregon Rieslings and Viogniers in the Applegate, a white water rafting jaunt on the Rogue River, a bicycle expedition on the Bear Creek Greenway, a visit to the historic Butte Creek Mill in Eagle Point, a segway tour around the gold rush town of Jacksonville ... But there's one summer excursion that trumps all this: a natural wonder in our own back yard that the majority of us locals have seen from afar but never really explored. Wizard Island in Crater Lake National Park. The best island this side of Tahiti to get stranded on.



Palo Alto Chamber Orchestra performing at Harvard University (see *Spotlight*, p. 22 for more details). Left: Soloist Chris Froh.

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# PETS

## OF THE MONTH



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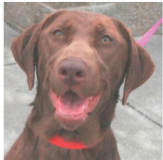
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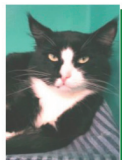
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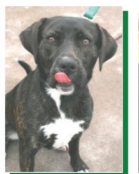
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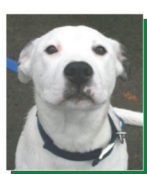
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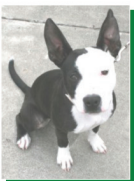
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**Tuned In**  
*Ronald Kramer*

## An HD Progress Report

Over two years ago, JPR embarked upon the largest equipment project in its history when we committed to converting the JPR transmission plant to the new HD Radio system. Because of the number of stations we operate, it is the third largest public radio HD conversion in North America. Since then, the scale of equipment installation and adjustment has been staggering – and I want you to have a progress report.

First, it is important to note that buying new transmission equipment isn't like purchasing a toaster and plugging it in. It's much more like buying an entire new computer system and firing it up. Most people know that requires various adjustments to allow the computer to run properly. With digital radio transmissions now heavily utilizing internal computers, the analogy is actually far more direct than illustrative. Locating such equipment in harsh environments, and dealing with all the intervening systems that connect our transmitters to our studios, only adds complexities.

**Central systems are essential.** In other words, they equally serve all of our transmission equipment – but they also required conversion. These include:

*Studio equipment that converts sound to digital signals for relay to our transmitters.* A huge project, using approximately \$360,000 in new equipment, those systems are now completely installed and converted.

*Master Transmitter Control System.* Another large undertaking, with equipment on 23 mountaintops, this system enables us to control and monitor our station transmitters and various environmental conditions in the buildings where they are located. This portion of the conversion is 90% completed and we are awaiting summer's arrival to finalize installations on a couple mountaintops which are currently inaccessible. One troublesome challenge has been the vendor software which runs this new control system. Its manufacturer has had to resolve numerous "bugs" and we are currently Beta testing their latest upgrade, which seems to be working well.

**Delivering audio from our studios to our transmitters.** This equipment consists either of microwave transmitters and receivers – called Studio Transmitter Links (STL) – that we own or, in some instances, circuits which we lease from telecommunication companies. All of the STLs had to be completely replaced, which involved approximately 50 transmitter and receivers and associated antennas on various mountain tops. This portion of the conversion has been particularly troublesome in that the equipment has proven more failure-prone than its analog predecessors and has also proven to be more sensitive to environmental conditions and interference. As we have subsequently identified weak links in the STL system, we have had to either add larger antennas – some as large as 10 feet in diameter – or install new air conditioning. In one instance, we had to build an entirely new tower (completed last November) to hold the larger antennas needed on the portions of the STL network that feed our stations in Coos and Douglas counties. We still need to build another tower at Signal Tree Mountain, which we will undertake late in the spring when the weather has turned, to strengthen the Coos County portion of that STL network leg.

Another problem area in the STL network upgrade has been the single location on Soda Mountain that feeds the Klamath Basin as well as most of our California stations. We replaced several antennas on Soda Mountain with large, high-gain units and, with the exception of a failure in one of the STL receivers on site, the Soda Mountain facilities operated without failure this winter – EXCEPT FOR ICING. The larger antennas trapped more ice which occasionally interfered with transmission. Better shielding those antennas from icing requires installing additional hardware and we need to conduct a structural analysis on the tower before adding more equipment to it. That analysis will be undertaken when the snows melt off

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# A Trip to Wizard Island

By Jennifer Margulis

I'm never at a loss for what to do with East Coast visitors when they come to southern Oregon. There's so much to experience that the problem becomes finding time to do it all: a guided tour of the Harry & David factory, an afternoon flitting from tasting room to tasting room sampling southern Oregon Rieslings and Viogniers in the Applegate, a white water rafting jaunt on the Rogue River, a bicycle expedition on the Bear Creek Greenway, a visit to the historic Butte Creek Mill in Eagle Point, a segway tour around the gold rush town of Jacksonville ... to say nothing of enjoying the Bard's timeless plays, the Oregon Cabaret Theater's sexy musicals, or the myriad performances at the Craterian Theater in Medford.

But there's one summer excursion that trumps all this: a natural wonder in our own back yard that the majority of us locals have seen from afar but never really explored. Wizard Island in Crater Lake National Park. The best island this side of Tahiti to get stranded on.

Picture being surrounded on all sides by deep, frigid water, with near-vertical cliffs towering above you. You are dropped in the middle of Crater Lake with no way off the island, no cell phone service, no flush toilets and no food or water. The rangers leave you to your own devices on the island, and you can't even get in touch with them for the duration of your three-hour tour.

And we all know what happens if something goes awry on a desert island when you're supposed to be having a "three-hour tour. A three-hour tour..."

My family and I first ventured onto Wizard Island last summer with my brother Zach and his two older children who were visiting from New York City. Though The Skipper and The Professor weren't with us, this is about the best adventure our family has ever had inside a National Park.

## A Closer Look...

In 2008 Crater Lake National Park welcomed about 415,000 visitors and everyone from the King of Jordan to the Prince of Monaco to Laura Bush has been there. The lake's waters are so blue it's like you are looking down on liquid

CONTINUED ON PAGE 16

Spring wildflowers in bloom on Wizard Island with Crater Lake in the background. Photo Courtesy of the National Park Service.



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## PROGRAM

**William Grant Still** *Danzas de Panama*

**Gabriella Smith** *Lights, Fog, Winds, Grasses* (World Premiere: 2010 Youth for Youth Project commission)

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# Jefferson Almanac

Diana Coogle

## Moving Day

I know that some people move every few years, but I don't know how they do it. How do they face that disruption of an old life, that chaos between living here and living there, again and again? It's driving me batty.

My move, admittedly, might be more chaotic and disruptive than most, even though the new house is only a quarter mile down the road from the old. In the first place, I'm moving for the first time in almost forty years. That's a lot of years of accumulation, even in a small house. In the second place, I'm moving, so to speak, from the nineteenth century to the twenty-first. That's a long span – from life without electricity to life in a fully equipped house with a refrigerator, lights at the flick of a switch, a washing machine and drier, and an electric stove with an oven big enough for four cake pans at one time. That's what life will be like soon, but right now the chaos of boxes, bags, and bundles stacked past the window ledges, of stuff spilling over floor, couch, table, desk, chairs has me totally discombobulated.

Besides the chaos, I'm experiencing the emotional pull of departure. People say, "How can you leave your little fairy house?" They say, "But you live in such a magical house now!" I feel like a third-world country, about which travelers say, "Oh, what adorable mud huts!" feeling cheated of something unique in the world when those huts give way to modern houses with refrigerators and real cook stoves. I feel like women in African villages who see washing machines advertised on television and start buying them, while tourists and sociologists alike bemoan the loss of the social life centered around the village well. All very well and good, but the tourists and sociologists weren't washing their clothes at the village well. I want a washing machine, too, just like you.

I do have pangs of nostalgia for the old house with its hippy-funk style and self-created everything. I will miss my broken-plate

flower mosaics on the baseboards. I will miss climbing to my bed in the loft on my pole ladder, its rungs polished with decades of rubbing by my bare feet. I will miss seeing the stars when I get up at night to go to the outhouse. Do I really want to trade hippy-historic and funky-charming for architecturally beautiful and indisputably convenient? Is the easier labor of the washing machine worth the loss of gossip around the village well?

Yes, of course – but also no. I have long thought that my living the way I have for all these years has been good for the collective psyche of the human species, that I have kept alive a centuries-old torch vital for today's human-earth relations. If I can bring to my new house those values, then that life has not been wasted. Just as there are ways to create a social center in the village even when the women have washing machines, there are ways to bring my old way of living into the new. If I open my double-paned window, I can still hear, in the orb of silence, the spotted owl's call. If I park my car at a distance from the house, I can slow time down by walking. If I turn off the electric lights, the firefolk will shine again. If I apply what I learned in the old house to the new one, I can know the same harmony of human-earth relations the old house so lovingly exemplified.

Parts of this essay came from Diana Coogle's essay, "Living Intimately with the Earth," which was a finalist in the Oregon Quarterly's Northwest Perspectives Essay Contest, 2010.



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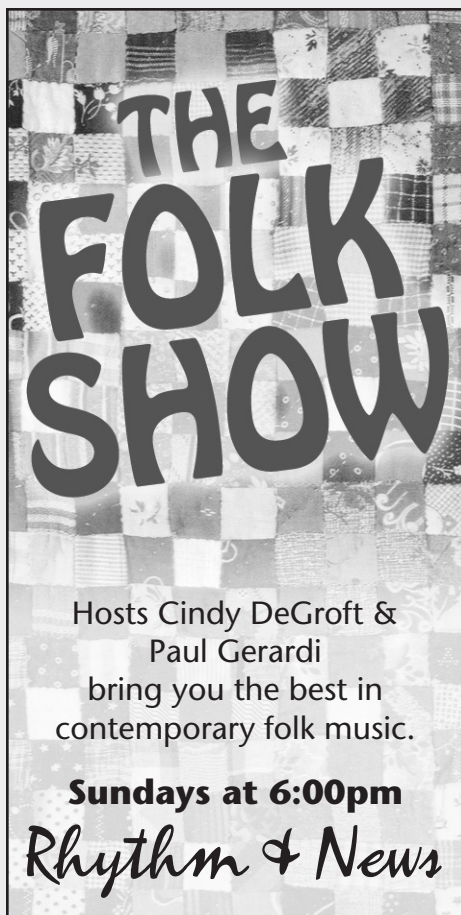
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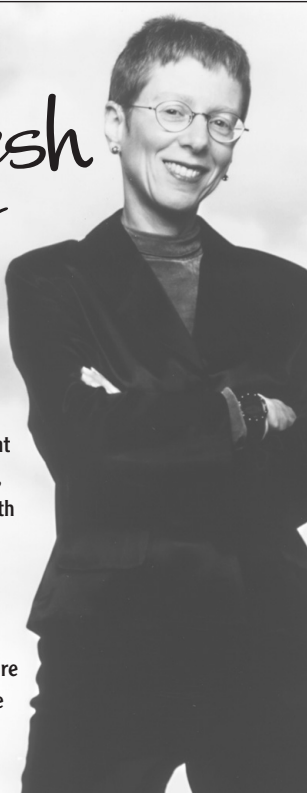




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# Theater and the Arts

Molly Tinsley

## Metatheatre Alive in *Well*

**W***ell*, by Lisa Kron, chronicles the relationship between a mother and her now-adult daughter, a bond made problematic by the mother's compromised health. At its core, a warm-hearted, middle class, Midwestern, family dramedy, this piece comes dressed in dazzling motley, as it juxtaposes time frames and juggles a play within a play within the play running in the New Theatre through June 18.

The first tip-off to its tricky structure is Richard Hay's curious set: a bare grey floor studded with institutional aluminum tables and chair but upstage, a wedge of cluttered realism, patterns, textures, collections of memorabilia, in its midst a recliner, where an elderly woman sits dozing. Lights are still up when Terri McMahon, microphone in hand, introduces herself as Lisa Kron, and begins a little lecture on how to think about her work.

Lisa, it seems, has roped her mother, Ann Kron (Dee Maaske), into being present at a play that Lisa insists won't be about the two of them. Ann need simply serve as passive corroboration for whatever profundities Lisa plans to unearth. For it isn't even technically a play but a "theatrical exploration of universal issues" concerning health and illness, to be guided by the fistful of notecards Lisa is having trouble hanging onto. Welcome to meta-theatre, where plays are about subjects like mothers and daughters but also about the process of their own making. And turn yourself over to Jim Edmondson's firm direction.

Lisa intends to dramatize two episodes from a lifetime of mother-daughter tension—her mother's successful efforts to integrate the family's neighborhood when Lisa was in grade school and Lisa's decision halfway through college to admit herself into a hospital Allergy Unit. One level of action charts the connections between these episodes;

another depicts Lisa supervising the four actors (called by their real OSF names) who play all the parts in them.

To get this two-part premise moving, we have to ignore a disconnect between the savvy, mentally agile Kron, implicit in every beat of this crazy, heartfelt play, and her alter ego Lisa—incurably naive and determined to control. The *real* playwright Kron would never go for Lisa's theatrical



In a final salute to meta-theatre, McMahon doesn't rise to join the cast for the curtain call, but continues her new "exploration."

project with its foregone conclusions, but she sets up this straw version of herself for the ensuing chaos of colliding realities to knock over. It is greatly to McMahon's credit that the sometimes impossibly obtuse Lisa never slides

into caricature. As her best-laid plans disintegrate, we feel for Lisa, thanks to McMahon's ability to mute the histrionics and portray clumsiness with grace. Lisa may mean wrong, but she means well.

You might say the "plot" of the meta-action, the struggle to make a play, culminates at the point when Lisa is forced to cede the status of "main character" to her mother, the "housewife savante," who overcame chronic fatigue to work for an integrated middle-class neighborhood in Michigan. Dee Maaske is irresistibly engaging in the role, quietly embodying the paradox of an "energetic person trapped in an exhausted body," a person whose ongoing acknowledgment of her illness is somehow free of complaint.

As Lisa puts the actors through their paces, she ignores their input as to how to make her "theatrical exploration" more human and dramatic. Her agenda is simply to prove that her mother could have gotten well, as Lisa herself did. Thus the actors begin to slip into conversations with the woman in the LaZboy, who takes a genuine interest in them, rather than using them as means to an end. As they penetrate Ann's "real" space, appreciating



her collection of candle-snuffers and accepting copies of journal articles she's researched about medical problems, Ann in turn begins to invade the space of the "theatrical exploration," making corrections, adding reminders, not the least of which is the fact Lisa seems to have suppressed, that her mother was once hospitalized and almost died.

Having shifted their allegiance from the rigidly constructed reality of Lisa's play to that cluttered, paradoxical wedge of Ann's world, the actors depart, leaving Lisa nothing to interpose between herself and her mother but the spot-lit theatrical "convention of interior monologue." That doesn't last long. "Get out of that special light and deal with me," Ann finally orders. When Lisa voices the conclusion she has tried to lead up to—"I think I was sick because you were sick"—mother steals back what remains of daughter's show by flipping "reality" one more time. Then she hands Lisa one of Ann's "actual" files along with a note her "actual" mother wrote about integration.

The play ends with Lisa reading the note aloud, before starting to poke around in the file. In a final salute to meta-theatre, McMahon doesn't rise to join the cast for the curtain call, but continues her new "exploration."

In the Midwest, Lisa tells us early in *Well*, Jews were considered to be Christians with an outer layer of Jewishness. Later Ann observes that white people think being black is "like being white except you're black." Finally Ann chides Lisa for assuming that a sick person has a well person hiding underneath. Beneath the playful surface of Kron's theatre game lurks an important question. Conventional wisdom recommends that we "identify" with others in order to understand them—and grant them their full humanity. *Well*, on the other hand, suggests the difficulty of truly shedding ourselves and becoming like another. All we wind up doing is assuming that other must be like us. Better to simply accept the strangeness and difference of the other people who populate our lives. In Lisa's case, she stops trying to explain her mother, and allows herself to appreciate her unfathomable being, illness, idiosyncrasies, and all.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

Soda Mountain.

Given these variables, we are generally about 75% through the work necessary to "harden" the STL network with the problem areas remaining at Soda Mountain and Signal Tree Mountain near Coquille.

We also use leased circuits to feed audio to some of our transmitters (notably in Eugene, portions of Shasta County, and Humboldt and Mendocino counties). Over the past 2 years we have gone through a complete redesign of those circuits, upgrading them at additional expense, to improve their reliability. The vendor has had numerous difficulties with one portion of that leased network, the installation in Humboldt and Mendocino counties, and eventually wound up having to trench a 13 mile line up a mountain top to resolve lingering issues. We have not been satisfied with the recent performance of our circuit to Eugene and are making plans to also upgrade it to the same system we are using in California although that upgrade won't be completed for about 3 months.

**Transmitters are the core of our technical connection to you.** We have replaced 18 of JPR's 22 station transmitters – ranging in power from 30,000 to 1,000 watts

over the past 18 months and, in some instances, the transmitters' associated antennas. In some instances, such as KNHM in Humboldt County, the entire station was moved to a different mountain as part of the conversion.

These transmitters fall into three broad categories: AM, high-power FM and low-power FM. All have tended to involve "shakedown" debugging periods but, in general, installation of the high-power FM transmitters has gone more smoothly than the others which have proven to be more failure-prone than one would expect of new equipment. Virtually all of these new HD transmitters have required more robust power conditioning (to try to protect them from "bumps" in the AC power grid), as well as stronger environmental controls, than their analog predecessors. Below is the "box score" city by city (if your local transmitter isn't listed, it's because it was one of four that were not in the project or are incapable of conversion for technical reasons).

It should be noted that KOOZ is currently operating with a damaged antenna, which we are in the process of replacing,

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Station/Frequency	Power (watts)	Serving	HD Conversion Completed to Our Satisfaction
KSOR/90.1 FM	38,000	Medford, Ashland and feeding most translators	90%
KSMF/89.1 FM	2,500	Medford, Ashland	100%
KSRG/88.3 FM	250	Medford Ashland	100%
KSJK/1230 AM	1,000	Medford-Ashland	100%
KTBR/950 AM	3,300	Roseburg	90%
KSRS/91.5 FM	2,500	Roseburg	100%
KSBA/88.5 FM	2,200	Coos Bay and feeding some coastal translators	90%
KOOZ/94.1 FM	1,000	Myrtle Point, Coos County	90%
KSKF/90.9 FM	6,500	Klamath Basin	90%
KLMF/88.5 FM	95	Klamath Falls	90%
KSYC/1490 AM	1,000	Yreka	90%
KNYR/91.3 FM	400	Northern Siskiyou County	90%
KNSQ/88.1 FM	5,000	Southern Siskiyou County	90%
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# Inside the Box

Scott Dewing

## I, Luddite

Smoke, gunshots and shouting—everything was in disarray and two men were dead. No one knew for sure how this would all end, but they certainly knew why it had started: it was all because of those new power looms.

In the fall of 1811, a group of unemployed textile workers referring to themselves as “Luddites” began to break into factories throughout England and destroy the power looms, or “frames,” that were replacing their jobs. Some accounts claim that the Luddites were led by a Ned Ludd. Other accounts claimed that Ludd was a fictional character, a King Ludd who lived in the Sherwood Forest and issued proclamations regarding the evils of the looms.

The attacks on factories and destruction of equipment escalated and spread. In 1812, Parliament began debating the Frame Breaking Act, which would pave the way for Luddites convicted of breaking textile machinery to be sentenced to death.

Lord Byron delivered a passionate speech to the House of Lords denouncing the Frame Breaking Act. “The perseverance of these miserable men in their proceedings, tends to prove that nothing but absolute want could have driven a large, and once honest and industrious, body of the people, into the commission of excesses so hazardous to themselves, their families, and the community,” he said. Then, specifically addressing Parliament’s plan to make frame-breaking punishable by death, he said, “As the sword is the worst argument that can be used, so it should be the last.”

But to no avail. Parliament passed the Frame Breaking Act as well as sending 12,000 troops into the areas where the Luddites were active as a further precau-

tion. In the summer of 1812 eight men in Lancashire were sentenced to death and thirteen transported to Australia for attacks on cotton mills. Another fifteen were executed at York. In Manchester, one of the accused was a 12-years-old boy and it was reported that he cried out for his

mother as he stood on the gallows waiting to be hanged. But there was no pardon and the boy was executed among men.

Sporadic outbreaks of violence continued, but by 1817 the frame-breaking movement of the Luddites had been broken. Technology changed the world and as the world changed, man changed—for better or for

worse—with it.

As we hurtle into an unknown future, that Luddite past looms over us. And yet, it seems to remain unseen, unrecognized and, at best, misunderstood. In all fairness, I think the Luddites have been given a bad rap. Few people would welcome being called one because the term carries with it connotations that one has an irrational fear of technology and progress; is short-sighted and ignorant, unsophisticated and stupid.

In an 1819 article about the Luddites, James Edward Taylor wrote, “[The] riots originated in severe distress, exasperated by a short-sighted prejudice against the introduction of newly-invented machinery.”

With the benefit of 20/20 hindsight, Kirkpatrick Sale wrote in his 1995 book, *Rebels Against the Future: The Luddites and Their War on the Industrial Revolution: Lessons for the Computer Age*, “Understanding in an intimate way the narrative of the Luddites, we may not only dispel our ignorance of the past, we may find some necessary guidance for the future.” Sale provides eight “lessons from

As inventors, users and  
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and begin to shine bright  
lights on the role and  
impact of technology in  
society and culture.



the Luddites,” among which is an awareness that technology is never neutral.

One of my favorite quotes about this intrinsic dichotomy of technology is by writer and educator Neil Postman: “Technological change is almost always what I call a ‘Faustian bargain’—it giveth and it taketh away.”

This brings us back to the Luddites. As always, there are valuable lessons here to be learned from history. As inventors, users and stewards of technology, we must all get in touch with our inner-Luddite and begin to shine bright lights on the role and impact of technology in society and culture.

Too often, too much (if not all) of our energy is spent focusing on the pros of technology rather than the cons. Today, much of this is due our marketing-saturated, super-consumer society. We’ve slowly transformed from a democracy to a *technocracy*. According to the *American Heritage Dictionary*, a technocracy is “a government or social system controlled by technicians, especially scientists and technical experts.” This is not to say that the very leaders themselves need to be technical experts but that the decisions of those leaders are heavily influenced by scientists and technical experts.

Technocracy is a slippery slope, but now that we’ve become used to the acceleration, we’ve gotten pretty comfortable as we slide toward the next cultural drop-off: *technopoly*. According to Postman, “Technopoly is a state of culture. It is also a state of mind. It consists in the deification of technology, which means that the culture seeks its authorization in technology, finds its satisfactions in technology, and takes its orders from technology.”

I am increasingly questioning whether or not our current course is a good one and whether or not the technologies being invented today will truly make for a better tomorrow. And if doing so makes me a “Luddite” in the eyes of those blinded by the flashy promises of technology, I will be honored to carry that title.

---

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

## Tuned In *From p. 11*

and that repair work is not part of the “completed” calculation. Similarly, KNCA is in the process of undergoing a huge increase in transmitting power, which requires relocating the entire transmission plant, and that upgrade – which is unrelated to the HD Radio conversion – is also not part of the completion calculation.

JPR’s HD conversion has been both challenging and intense and its “shake-

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# Recordings

Eric Teel

## 50 Great Voices

My curiosity was piqued in January when NPR launched their "50 Great Voices" series. As NPR described it, "The weekly series isn't an attempt to catalog the so-called "greatest" singers. Instead, we hope to discover and re-discover awe-inspiring vocalists from around the world and across time." Listeners nominated thousands of various artists, and NPR assembled a panel of experts to narrow the field down to 135 names. Many are names you'd expect: Plácido Domingo, Ella Fitzgerald, Aretha Franklin, Nat King Cole, Joni Mitchell and the like. But there are also some nice surprises: Nusrat Fateh Ali Khan, Celia Cruz, Nick Drake. And of course, like any list, there are some head-scratchers:

Notorious B.I.G., Atilla the Hun, David Bowie. Really?

I can understand and support the desire to create a diverse list that acknowledges musical and historical significance as well as voice quality, but many of the names the expert panel came up with I just don't agree with. More disappointing are three names I don't see on their list at all. Two of them, Márta Sebestyén and Joseph Shabalala, I'll mention briefly. Márta Sebestyén is probably best-known to American audiences as the voice heard on the wildly popular Grammy award-winning Deep Forest album *Boehme* on *Marta's Song*. She's a traditional Hungarian vocalist who has performed regularly with the group Musíkás. Her voice can also be heard on the soundtrack to *The English Patient*. Sebestyén's voice is incredibly distinctive. Much like Emmylou Harris's voice cuts through the noise in modern folk and roots music, Sebestyén's is equally razor-sharp. Hungarian folk music

might not be the easiest to absorb with western ears, but I encourage you to seek this woman out. Try the album *Kismet* for a good introduction. Joseph Shabalala's name is another name that might not be familiar to many of you, but you have very likely heard him leading the seminal world music group Ladysmith Black Mambazo. Not only is Shabalala's voice beautiful, but



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his significance in expanding traditional South African a cappella-style singing to the greater world cannot be overlooked. His contribution to Paul Simon's *Graceland* album helped shape the future and popularity of world-music.

The third name I find as a terrible omission from NPR's list is Bobby McFerrin, who has just

released a new album called *Vocabularies*. McFerrin's big splash came in 1988, when a rather simple and intriguing pop song "Don't Worry Be Happy" spread like wildfire around the world and won him two Grammy awards. But that song was just the very tip of McFerrin's talent. A brilliant vocalist with a five-octave range, McFerrin also utilizes his own body as a percussion instrument, multiphonic singing, and pitch-perfect falsetto to create his art. Stylistically, there is almost nothing McFerrin won't try. He notably released *The Voice* in 1984, the first solo vocal jazz album with no accompaniment or overdubbing. He's ventured into the classical music world, both as a conductor and music director for the St. Paul Chamber Orchestra and others, but as a soloist, often taking the place of a violinist. In 1989, McFerrin assembled a ten-person vocal group he dubbed "Voicestra," and it is the offspring of that group that features on the new album.



Many years in the making, *Vocabularies* features over twenty singers in settings that vary from African, eastern European, jazz, and even classical influence. A few of the songs (*Baby, The Garden, The Train*) have been pulled from 1989's *Medicine Music*, but have been expanded in all directions by McFerrin and his collaborator Roger Treece. The album is a beautiful collection of ensemble singing that often feels like one cohesive voice. The leadoff song, *Baby*, is no longer a simple three-minute pop melody as it was on *Medicine Music*. Instead, it's an expansive exploration, full of inventiveness and intelligence. From its quiet passages to its fully open ensemble singing, the song exhibits as much imbedded joy as I've ever heard in a piece of music. And there's more to discover as the disc continues. If for nothing else than sheer creativity, McFerrin deserves a place on NPR's 50 Great Voices list. But beyond that, his voice itself is one of the most amazing instruments I've ever heard. *Vocabularies* is a great place to start your exploration of McFerrin's catalogue, but whether it's a straight jazz tune like those he recorded with the Modern Jazz Quartet, or the fascinating covers that populate the rest of *Simple Pleasures* (the "Don't Worry, Be Happy" album), you really can't go wrong. As his ten Grammy-awards will attest, someone has been paying attention to his musical genius. Just not NPR's expert panel.

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The only other island in Crater Lake, Phantom Ship, is only 360 feet long.

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sky. This water is 1,943 feet deep, making it the deepest lake in the United States and about the seventh deepest in the world (Lake Baikal in southern Russia is the deepest).

Established as a national park in 1902, before commercial logging hit the region known as the High Cascades, Crater Lake has forests of old growth trees that you'll be hard pressed to find elsewhere. There are fir, pine, hemlock, and spruce trees throughout the park. The most common are the trees that grow above 5,000 feet, including Noble fir, Mountain hemlock, Whitebark pine, and Engelmann spruce. Among the resident animals that live or migrate through are Roosevelt Elk, Mule Deer, Black Bear, Coyote, Bobcats (who like to snack on the deer and follow them as they migrate), Porcupines, Yellow-bellied Marmots, Pine Martens, Snowshoe Hares, Pikas, Golden-mantled Ground Squirrels, and Townsend Chipmunks.

According to Dave Brennan, former head ranger at Crater Lake and a telemark skier, there are 90 miles of backcountry high-elevation (6,000 to 8,000 feet) hiking trails in the park. Still, the vast majority of people who go to Crater Lake admire the sapphire water and the spectacular view from Rim Drive, the 33-mile road that encircles the caldera. Though this is one won-

derful way to experience the lake, at the height of the summer season you have to elbow other ooh-ers and ah-ers out of the way to sigh over the views and photograph the Clark's nutcracker (an oft-spotted ash-colored bird with black and white wings) that you're likely to see high in the treetops eating pine seeds.

Unless you decide to brave Wizard Island. From the viewpoints on Rim Drive, the vastness of Crater Lake opens out below you, five miles across, and Wizard Island looks no larger than a steppingstone. Named by the park founder William Gladstone Steel, Wizard Island's name is rumored to have come from its appearance – similar to that of a sorcerer's pointed hat. This cinder cone island in the middle of the lake was formed from a volcanic eruption after Mount Mazama imploded 7,700 years ago and over time filled with water to form the lake itself. The hike to the summit of Wizard Island looks like an easy 5-minute walk straight up a miniature hillock. Be forewarned: This is an optical illusion—as the boat motors closer, you see that the island is much bigger than it looks from afar.

But first, of course, you have to get down to the water. You pick up your reserved tickets at a kiosk in the Cleetwood

Cove Trail parking lot (there is a big sign and arrow pointing you in the right direction) and then rush to be on time. You don't want to miss the boat.

It's conveniently cold in the mornings at an elevation of over 7,000 feet and hurrying on the Cleetwood Cove Trail to Cleetwood boat docks is a great way to warm up. The hike down is 1.1 miles with a drop of 700-feet. The trail is steep and dusty. On the morning that my family embarked on this adventure, I raced ahead with my son and my brother's son. The two 5-year-olds enjoyed scuffing their feet to make swirls of dust, like Pig-Pen from the Peanuts. Each switchback brought us closer to the boat dock, each view more breathtaking than the next.

The sign at the trailhead explained that we were descending the height of a 65-story building.

"It's like climbing down a skyscraper and getting back up, isn't it?" Anne Spillane, a park ranger who has worked at Crater Lake for a year, later joked.

Once the life jackets are passed out and the boat collects all its passengers, it takes 45-minutes to get to Wizard Island. Mountain hemlock, lodgepole pine and white bark pine trees stand tall on the slanted insides of the volcano. The rock formations here look similar to those in the canyons of Utah, with striated layers of color and contour, and the earth from the vantage point of the bluest water you've ever seen looks almost parched. By the time the boat leaves the dock, the sun has warmed everything up and our coats and wool hats are now stuffed into backpacks, exchanged for sunscreen, sunglasses, and visors.

We disembark onto the scree of the rocky shore and climb into a different world from the rim. Much of the lower part of the island is black volcanic rock that has tumbled down, presenting a Lord of the Rings scene of jumbled monoliths to scramble over, shaded by tall pines covered with trailing green lichen.

It's hard to believe that Wizard Island is just as high as the rim, but it is. Once the boat drops us (and a couple dozen other eager explorers) for the three-hour stint on the island, it takes a full hour of hard hiking up switchback trails to climb the 764 feet to the island's highest point. The craggy black



volcanic rock makes for a strenuous but totally satisfying ascent and the shade trees at the top a perfect place to picnic.

From the top of the island is an unspoiled view, 365 degrees around, of the trees, volcanic rock, and heartbreakingly blue water that is so clear and pure you can drink it. (The rangers won't officially sanction this way of quenching your thirst but when they think you aren't looking they fill their canteens with Crater Lake water...)

At the top of the Wizard Island caldera are boulder-sized rocks for the kids to climb on, dead trees to walk across, and a short footpath that circles the perimeter of the rim. Best of all, only a few other visitors choose to brave this hike so we feel like we have the top of the world to ourselves.

Three hours may seem like a long time to be stranded on a volcanic island but it turns out not to be enough. We rush back down the summit trail, flirt with the idea of exploring the island's other trail (a flat one that takes you to a rock outcrop), and instead head for the water.

It's hard to muster enough chutzpah to jump into water that has an average temperature of 38 degrees, though today, according

to the ranger, it may be as warm as 60. The water's cold enough to keep you laughing but not so cold that you can't stay in it. When my brother makes a big performance of being the first person to brave the blue, everyone who has gathered on the docks to wait for the boat's return claps and cheers.

I can't let my brother show me up so, even though I hate cold water, I jump in. The pureness of the water, the smell of the cold, the depth of the view under the surface, and the fact that you can drink it while you're splashing around, make swimming in this lake a unique experience.

When the boat comes there's an hour and a half of narrated tour left. The kids are drowsy in the sun on the boat, and my brother's 7-year-old daughter falls asleep, but I enjoy learning more about volcanoes and craters. We find the Old Man of the Lake, a 33-foot high mountain hemlock that has been floating vertically (most trunks float horizontally) in the water, wherever the wind blows it, for more than 70 years; and we circle Phantom Ship, the second island in the lake, which is only 360-feet long but substantial enough that my son asks if we can get out and explore it.

Then there's the 700-foot steep hike out, which we take at a trudge rather than a run, the 5-year-olds hanging on to my backpack straps this time. It seems like we climb forever before we finally get to the rim. We're covered in sweat and dust, grinning with a sense of triumph.

For our budget, the boat ride was pricey. No paddleboats or canoes are allowed on the lake so you can't bring your own. There's only one private outfitter allowed on the lake: they charge \$37 per adult and \$22 for children. If you're part of a group, you should plan to shell out a couple hundred dollars for the day.

But don't let the price deter you. It was such a spectacular trip that we're planning to do the six hour jaunt on the island next time.

Maybe we'll see you there? Take the plunge and get yourself stranded this summer.

---

Jennifer Margulis, Ph.D., is a travel and culture writer who has published in the *New York Times*, *Smithsonian Magazine*, and the *Washington Post*. She is based in Ashland, Oregon. Read more about her at [www.jennifermargulis.net](http://www.jennifermargulis.net).

## IF YOU GO:

Crater Lake is located about two and a half hours northeast of Ashland, and two hours and forty-five minutes southeast of Eugene, and about a four-hour drive from Redding.

Boat tours usually start the first week of July and run until the middle of September (weather permitting). You can opt to spend three or six hours on the island. Adult: \$37 with island drop off or \$27 for just the boat ride. Children: \$22/\$17 (ages 2–11)

For more information or to make a reservation: [www.craterlakelodges.com/Activities-1843.html](http://www.craterlakelodges.com/Activities-1843.html) or call Xanterra Parks 1-888-774-2728

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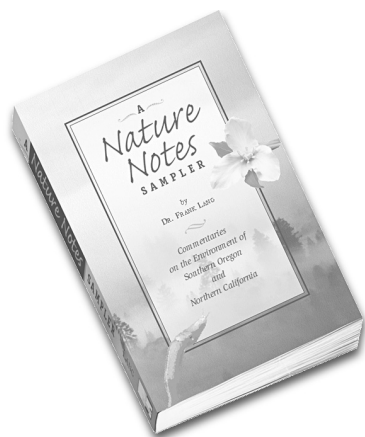
Closed in the winter, there are two motels and two campgrounds right at Crater Lake. The 71-room historic wood-paneled high-ceilinged **Crater Lake Lodge** at Rim Village is open late May to mid October. Make reservations well in advance. The **Cabins at Mazama Village**, located 7 miles south of Rim Village, are open end of May to end of Sept. The **Mazama Campground**, open mid-June–end of Sept, has 213 sites, 75 percent of which may be reserved in advance, 25 percent are first come first serve. **Lost Creek Campground**, located in the Southeast corner of park, has 16 sites for tent camping only and is open early July–early October. Operated by National Park Service, no reservations accepted.

## WHERE TO EAT:

The lodge offers a variety of foods that will satisfy your hunger. If you have time, stop at Beckie's Café on Hwy 62 (56484 Hwy 62, Prospect, Oregon; 541-560-3563), which offers home-style food with generous breakfasts and what they bill as "world famous" pies (try the huckleberry). Beckie's burgers are the best around.



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## Nature Notes

Frank Lang

### Butterfly Puddling

Ever noticed butterflies crowded around a spot of moist ground or a mud puddle, wings up or maybe down, or maybe going up and down, apparently sipping up something through their built-in straw of a mouth? Sometimes, with wings up, you don't see them till you scare 'em. Then they flutter upward in surprise, often to yours as much as theirs.

I would see this fairly often during the summer when I walked along old tracks and trails in the Cascade-Siskiyou National Monument on warm days. Walk around a corner and there in a sunny spot would be butterflies on moist ground dabbling away flicking their wings as they moved slowly around. What were they doing?

According to James Scott's *Butterflies of North America* it is usually males of some species that do what is called puddling in an effort to accumulate sodium

“  
The air is like a butterfly  
With frail blue wings.  
The happy earth looks at the sky  
And sings.  
— Joyce Kilmer

ions from the soil. Apparently the sodium level in males of the species is double that of females and gradually decreases over the male butterfly's lifetime. Spermatophores produced by the male are high in sodium that females use after being spermatophored by a male to compensate for the female's loss of sodium in egg laying.

Scott notes that the observation that urine (which contains sodium) placed on damp earth attracts butterflies has sparked a bizarre collecting technique in





the tropics. Although Scott is vague, one can presume that tropical butterflies puddle where tropical lepidopterists piddle.

There is more to the puddling story than sodium. It is usually males that feed on mud, dung, carrion, and similar substances, although females of a tropical family feed on bird droppings. Various theories have been developed to explain puddling behavior. Unsavory substances, at least to our tastes, may contain precursors to male pheromones, or, perhaps, males obtain nitrogen, amino acids, and fluid for metabolism for flights in search of mates or for spermatophore production. On the other hand, female butterflies may avoid such germ-laden bacterial substances that could contaminate their eggs, or since they are fatter than the males they may not need to drink water, but instead use metabolic water derived from fat breakdown.

To tell the truth, I got the idea for this *Nature Note* from an event on our Mexican adventure. We were staying on the south shore of Lake Chapala, the largest lake in Mexico, not far south of Guadalajara. The lake is 60 miles long, 12 to 20 miles wide, and not very deep. In the past 30 years the shoreline has retreated because of water withdrawal for agriculture and domestic use, and climate change. The lakebed has been quickly occupied for cultivation and cattle ranching by the locals.

One sunny afternoon, my wife and I took a walk among the cows and pastures on the old lake bottom in front of the hacienda where we were staying. There were lots of butterflies of all colors, blue, green, white, and yellow, of as many different species as colors flitting about. As we walked along clouds of hundreds maybe thousands of tiny yellow butterflies swarmed upward from damp spots and rain puddles. And as they flashed in the sun, I realized how one hypothesis as to how butterflies got their common name came about. They did look like "flies" the color of butter.

Except for butterflies that cause economic harm, most are revered and admired by all for their beauty, apparent freedom, and their flighty ways.

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Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

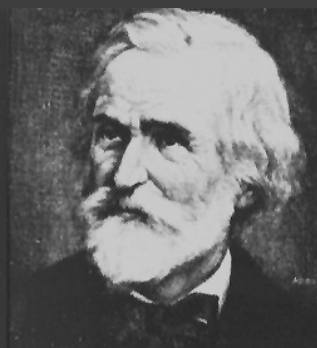
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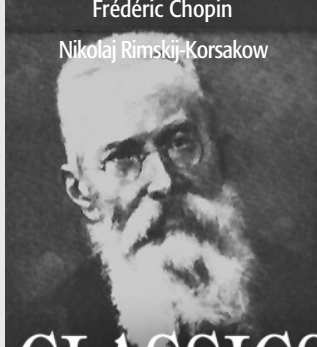
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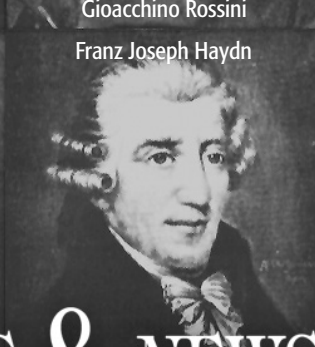
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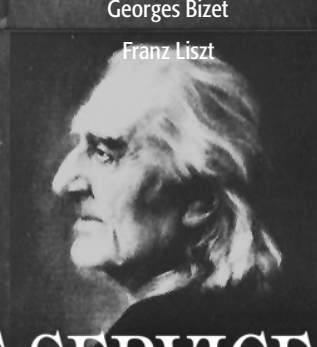
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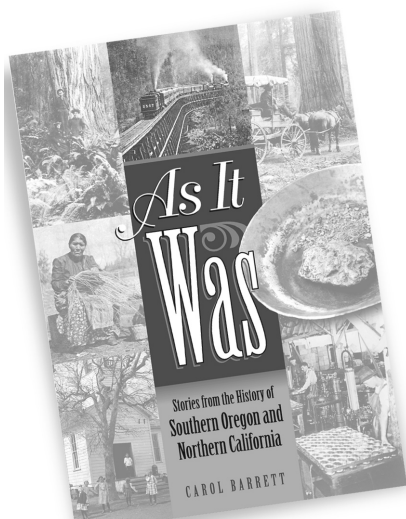
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# As It Was

## Stories from the State of Jefferson

### Women Flyers Come to Medford

by Alice Mullaly

Seven women pilots were on the Northwest Tour of some 30 planes that came to Medford, Oregon on August 4, 1930. Two stunt shows and rides for anyone who could pay were on the program.

Medford's Business and Professional Women's Club hosted the women pilots. Edith Foltz, a member of the club from Vancouver, Washington, had made history just one year earlier, when she placed second for light planes in the National Women's Air Derby, crossing the country from Santa Monica, California, to Cleveland, Ohio. Previously unknown in national flying, Foltz was soon as famous for her pants that converted into a skirt—called the Foltzup—as for her stunt flying. She was also one of only seven women licensed transport pilots.

Another famous flyer from Portland, Oregon was Dorothy Hester. Still a high schooler, Hester held the record among both men and women pilots for 56 continuous inverted “snap rolls”—an aerobatic maneuver. Just weeks before her Medford appearance, Hester won best in show over all contenders at a meet in Kelso, Washington.

More than 5,000 people attended the afternoon stunt show, and even more returned to watch the night-flyers. For many, seeing the women pilots was the highlight of the show.

Sources: Medford Mail Tribune, July 30, August 1 and August 5, 1930; <http://www.iac.org>; <http://www.ctie.monash.edu.au/hargrave/foltz.html>

### Hazel May Brown: Southern Oregon Coast Dancer

by Shirley Nelson

In May 1924, Hazel May Brown of Los Angeles, California, married Orris Knapp of Port Orford, Oregon. From age nine Hazel had sung, danced, and acted professionally

in vaudeville and movies. Her life was about to completely change.

The couple moved to the Knapp ranch, where Hazel learned to cook. They also helped run the Knapp Hotel. Both were owned by Orris's father. Hazel gave dancing lessons to hotel residents. By 1935 they had four children.

After some years in California, they moved to another ranch at Langlois in the late 1940s. She taught dance again in Port Orford, Coos Bay, Myrtle Point, Bandon, Gold Beach, and Reedsport. She designed costumes, held recitals, and took her senior pupils to study in San Francisco or Los Angeles.

Hazel owned a successful wig shop in the new Pony Village Mall in North Bend from 1962 to 1970. By then Orris had died and so Hazel moved back to the old family ranch, but drove to Coos Bay to participate in the Senior Follies, a group that entertained in nursing homes, schools, and for charities.

Her dancing days over, she spent her last years with a married daughter and in retirement homes. She died at age 86.

Source: Angell, June (daughter), *Hazel - A Tribute*. Self-published (in the Port Orford Library).

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

## Circus

—after Chagall

Begin with a red fan  
open in the bareback rider's hand.  
I understand red. I know how it leaps  
from her fingertips to the dress  
pouring down the horse's grey side.  
I see this fan and this dress,  
how they ignore her pale breasts,  
pretending to notice only her lips  
and the flower sipping fire in her hair.

Red mouths the gossip  
from her lips to the man's,  
words that seem to disappear  
into his shirt's dark sleeve  
but are really caught in deep gathers  
of her skirt. I know this fanfare,  
trumpets starting a show  
red began long ago.

## Paper-Cutting Art

His paper hide incised  
with windows of whorl and rosette,  
the cut-out ox lies down—  
legs tucked under, head swung around  
to look back at a crescent moon.  
From his ornate backbone rises  
a blooming vine that meets  
the curve of moon  
whose bottom prong shares an edge  
with his chin tuft that touches—  
*circle complete*—the vine.

To a single piece of paper,  
someone in China plied scissors  
the width of a thick pin,  
cutting shapes out, air in.  
Everything here must touch  
something else, or end.

---

Paulann Petersen has just been named Oregon's new Poet Laureate, succeeding Lawson Inada. Her most recent book of poems is *Kindle* (Mountains & Rivers Press, 2008), from which this month's poems are taken. She has three chapbooks and three other full-length collections—*The Wild Awake* (Confluence, 2002), *Blood-Silk* (Quiet Lion, 2004), and *A Bride of Narrow Escape* (Cloudbank, 2006), a finalist for the Oregon Book Award. Recipient of the 2006 Literary Arts Steward Holbrook Award for Outstanding Contributions to Oregon's Literary Life, she serves on the board for Friends of William Stafford, and organizes the annual January William Stafford Birthday Events. Paulann Petersen lives in Portland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
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126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



# Palo Alto Chamber Orchestra

What do Shakespeare, the Blue Mosque, a marimba, dances from Panama, and twenty-six high school students have in common? The Palo Alto Chamber Orchestra, of course, an award-winning youth ensemble from the San Francisco Bay Area which will be performing at the Oregon Shakespeare Festival on their way to the Istanbul International Youth Orchestra Festival this summer.

Led by music director Benjamin Simon, PACO will give their annual Ashland concert on Monday evening, June 21, in the Elizabethan Theatre. This year, the orchestra's program features music from the Americas, both north and south, including the world premiere of 19-year old Berkeley native Gabriella Smith's "*Lights, Fog, Winds, Grasses*" written for PACO through their Youth-for-Youth commissioning project.

The orchestra's soloist is an unusual

one this year. Chris Froh, a noted percussion virtuoso whose performances have wowed audiences in Europe, Asia, and North America, will be playing a sizzling marimba concerto by Brazilian composer Ney Rosauro (born 1952). Infused with wonderful rhythmic figures and a solo part that shows off the marimba to wonderful effect, the *Rosauro Concerto for Marimba and*

CONTINUED ON PAGE 30

## ABC Band Concerts Celebrates Its 22nd Year

From around the US and abroad, they descend on Ashland each June - middle school, high school and college band directors, 220 of them. They come to learn from the best instructors of band music and earn their Masters in a unique program called the American Band College, now in its 22nd year. Much of the work of this three-year program is done independently. Then the directors come to Ashland for two one-week sessions. Each session culminates in a concert.

The first ABC Band concert, entitled *Kitty O'Shea's at the Crate* takes place on June 26, 7:30 p.m., at the Craterian Theater in Medford. The title of the show comes from Dutch composer Johan de Meij's work *At Kitty O'Shea's*, which he will conduct. Commissioned by the American Band College, this performance is its world premier. The composition includes six Irish tunes plus a flurry of Irish jigs and reels at its conclusion. Numerous ethnic Irish/Celtic instruments, as well as a 100-voice choir are featured in the number.

As a trombone and euphonium player, de Meij has performed with major orchestras and ensembles in The Netherlands. He has conducted some of the leading wind orchestras of Europe, Asia, North and South America and has led master classes around the world.



Guest soloist Harry Watters

Sam Houston State University, is the soloist.

The second ABC Band concert takes place at the Ashland High School football stadium on July 4, with the last 30 minutes synchronized with Ashland's fireworks display. Small ensembles begin performing at 7:30 p.m., main concert begins at 8 p.m.

Guest conductors for the July 4th concert are Mike Bankhead, Commander U.S. Air Force Band, retired; Paula Crider, University of Texas retired; Tim Lautzenheiser, ABC Board of Directors.

Guest soloist is Harry Watters, trombonist with the U.S. Army Band. Watters spent four years touring and recording with the renowned Dukes of Dixieland. He has performed with Doc Serverinsen, Al Hirt, Pete Fountain, Lou Rawls and the Boston Brass, among others.

Highlight of this performance will be *Irving Berlin: The Man and His Music*, a narrated tribute featuring 15 of Berlin's melodies and originally created for the US Air Force Band. Mike Blankhead will conduct the ABC band with songs sung by the 100-member ABC Choir.

The American Band College, formerly associated with SOU, is now a distant learning program under Sam Houston State University of Huntsville, TX. Classes and rehearsals will take place at Ashland High School's new facility for music, theater and athletics.

Tickets are available through the Craterian box office at 541-779-3000, on line at [www.bandworld.org](http://www.bandworld.org) or at Cripple Creek Music in Ashland.

Other guest conductors are Frank Wickes, Louisiana State University retired; and Bruce Dickins, James Bowie High School, Austin, TX. Saxophonist Scott Plugg, Associate Director of the School of Music at



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North Bend, OR · (541) 756-2550

**The Village Pantry Restaurants**  
Eureka · Arcata · McKinleyville

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Ashland, OR · (541) 488-4103

## TRAVEL/LODGING

**Ashland Springs Hotel**  
ashlandspringshotel.com · (541) 488-1700

**Ashland's Tudor House**  
Ashland, OR · (541) 488-4428

**Cold Creek Inn**  
Mt Shasta · www.coldcreekinn.com

## VETERINARIANS / ANIMAL CARE & ADOPTION

**Animal Medical Hospital**  
Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**  
www.fotas.org · (541) 774-6646

## WEARABLES & JEWELRY

**Bug a Boo Children's Wear**  
Ashland, OR · (541) 482-4881

**Directions**  
Mt. Shasta, CA · (530) 926-2367

**Earthly Goods**  
Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**  
Eugene, OR · www.footwise.com

**Nimbus**  
Ashland, OR · (541) 482-3621

**The Websters**  
Ashland, OR · (541) 482-9801

## WELLNESS / BEAUTY / SPAS / FITNESS

**Blue Giraffe Day Spa Salon**  
www.bluegiraffespa.com  
Ashland, OR · 541-488-3335

**Envy Color Studio**  
www.envycolorstudio.com  
Medford, OR · 541-779-0630

**Herb Pharm**  
Williams, OR · (800) 348-4372  
www.herb-pharm.com

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Rogue Rock Gym**  
(541) 245-2665 · www.roguerockgym.com

**Torty's Fitness**  
Redding, CA · www.tortys.com

## WINERIES & BREWERIES

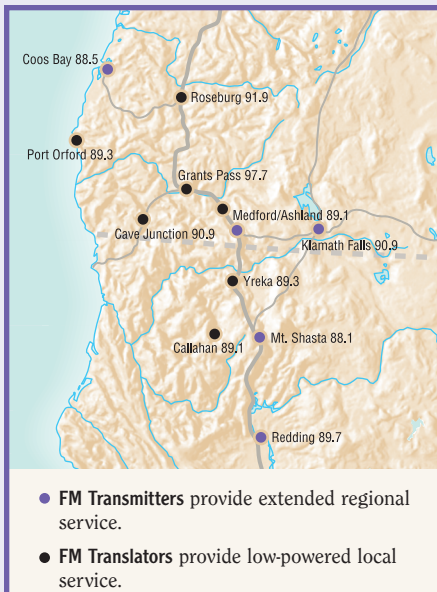
**Foris Winery**  
Cave Junction, OR · www.foriswine.com

**RoxyAnn Winery**  
Medford, OR · www.RoxyAnn.com

**Valley View Winery**  
Jacksonville, OR · (541) 899-8468

**Trium Wine**  
Talent, OR

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KLAMATH FALLS

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**KNSQ 88.1 FM**  
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## Translators

**CALLAHAN/  
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**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

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**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

## Monday through Friday

5:00am Morning Edition

## N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

## Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Keller's Cellar  
9:00pm The Retro Lounge  
10:00pm The Blues Show

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Modulation

## Rhythm &amp; News Highlights

## Marian McPartland's Piano Jazz

## June 6 • Marian McPartland And Friends At Dizzy's Club Coca Cola - Reprise

*Piano Jazz* sails into summer with a special session recorded at Dizzy's Club Coca Cola at Jazz at Lincoln Center. On this new session, host McPartland and friends return to Dizzy's, following up on the hugely successful 30th Anniversary Concert last year. Guest host Jon Weber shares tunes and memories from that wonderful evening, including "Devil and the Deep Blue Sea," "Royal Garden Blues," and "Twilight World."

## June 13 • Marian Selects: Denny Zeitlin

This West Coast jazz pianist and composer is a practicing psychiatrist who lectures on improvisation. He has also played with the Paul Winter Consort and composed music for film. On this *Piano Jazz* from 2000, Zeitlin brings his lyrical piano style and awesome technique to the program with his tune "Cascade," and he joins McPartland for some exciting improvisation on "Body and Soul," and "Lady Byrd."

## June 20 • Remembering John Dankworth

Saxophonist John "Johnny" Dankworth was one



Jazz pianist  
Denny Zeitlin.



English jazz composer Sir John Phillip William Dankworth (a.k.a. Johnny Dankworth) passed away in February, 2010.

of the most celebrated jazz musicians and band-leaders of his native Great Britain. He performed with Charlie Parker during the bop era, and was knighted by Queen Elizabeth II in 2006. Dankworth passed away earlier this year at age 82. *Piano Jazz* remembers Dankworth on this 1998 session, recorded before an audience at the Eastman School of Music in Rochester, New York. Dankworth joins vocalist and wife Cleo Laine, along with McPartland, for "I Can't Give You Anything But Love," and "Fine and Mellow."

## June 27 • Randy Weston

Composer and pianist Randy Weston began his career gigging with Eddie "Cleanhead" Vinson and Kenny Dorham, and was voted New Star Pianist in a 1955 Downbeat poll. He spent several years in

Morocco, and incorporated African musical forms and musicians in his recorded work. On this *Piano Jazz*, Weston returns to the program with host McPartland to perform "A Ballad for T.," "Little Niles," and "African Lady."

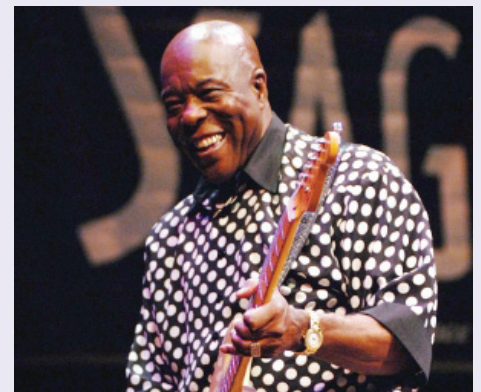
## Mountain Stage

**June 5 & 6** • Featured musicians: Buddy Guy, Duke Robillard, Shemekia Copeland, and Lil' Ed & the Blues Imperials

**June 12 & 13** • Featured musicians: Jakob Dylan & Three Legs featuring Neko Case & Kelly Hogan, The Watson Twins, Clare & the Reasons, The Tallest Man on Earth, and April Smith & the Great Picture Show

**June 19 & 20** • Featured musicians: Dave Alvin & Guilty Women, Ben Kwellner, The Duke and The King, Samantha Crain and the Midnight Shivers, and Cyril Neville

**June 26 & 27** • Featured musicians: Nanci Griffith, The Greencards, Todd Snider, Holsapple and Stamey, and Ashleigh Flynn



Legendary American blues guitarist and singer, Buddy Guy.



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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ASHLAND  
\*KSOR dial positions for translator communities listed below

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MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

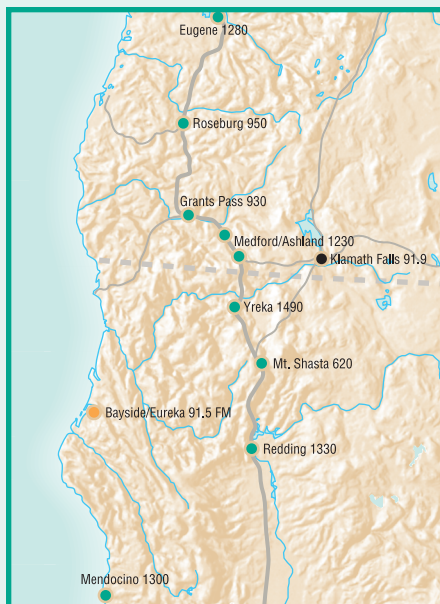
June 1 T Liszt: Fantasy on Beethoven's "The Ruins of Athens"  
June 2 W Elgar\*: *Nursery Suite*  
June 3 T C. Lecocq\*: Selections from *Mam'zelle Angot*  
June 4 F Mozart: Piano Concerto No. 16 in D major  
June 7 M Britten: *Four Sea Interludes*  
June 8 T Schumann\*: *Papillons*  
June 9 W Nielsen\*: *Helios Overture*  
June 10 T Couperin: Quatrième Concert  
June 11 F Salomon Jadassohn: Piano Concerto No. 2  
June 14 M Delibes: Selections from *Sylvia*  
June 15 T Danzi\*: Flute Concerto No. 2  
June 16 W Bach: Keyboard Concerto in F major  
June 17 T Prokofiev: Violin Sonata No. 2  
June 18 F McCartney\*: *A Leaf*  
June 21 M Glazunov: *Summer*  
June 22 T Mehul\*: Symphony No. 2  
June 23 W Reinecke\*: Trio for Piano, Oboe and Horn  
June 24 T C. Stamitz: Concerto in G major  
June 25 F Stravinsky: *Firebird Suite*  
June 28 M Henry VIII\*: *Suite: Rose Without a Thorn*  
June 29 T Beethoven: Piano Sonata No. 5  
June 30 W G. Benda\*: Viola Concerto in F major

### Siskiyou Music Hall

June 1 T Tchaikovsky: Grande Sonata in G major  
June 2 W Haakon Borrensen\*: Symphony No. 1  
June 3 T Beethoven: Violin Concerto  
June 4 F Mehul: Symphony No. 1  
June 7 M Chopin: Piano Concerto No. 1  
June 8 T Ries: Piano Concerto in C sharp minor  
June 9 W Magnard\*: Symphony No. 2  
June 10 T Von Herzogenberg\*: String Trio in F major  
June 11 F R. Strauss\*: Quartet in A major, Op. 2  
June 14 M Copland: *Appalachian Spring*  
June 15 T Grieg\*: Piano Concerto in A minor  
June 16 W Mozart: Sinfonia Concertante  
June 17 T Don Gillis\*: *A Symphony of Faith*  
June 18 F Dvorak: Symphony No. 1  
June 21 M Bizet: Symphony in C major  
June 22 T Raff: *In The Forest*  
June 23 W Prokofiev: Piano Sonata No. 8  
June 24 T Villa-Lobos: String Trio  
June 25 F Brahms: Symphony No. 3  
June 28 M Medtner: Piano Sonata No. 2  
June 29 T Dukas: Symphony in C major  
June 30 W Carl Fruhling: Trio for clarinet, cello & piano



Grammy-award winning Estonian conductor, Paavo Järvi.



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### Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

### Translator

Klamath Falls  
91.9 FM

### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm World Briefing from the BBC  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

### Sunday

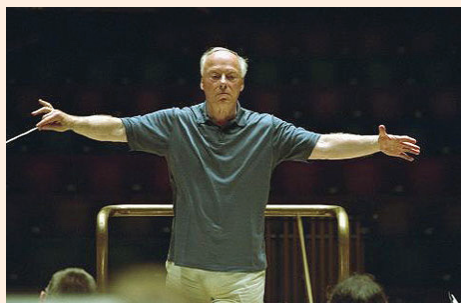
5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm The World Today (BBC)  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
8:00pm BBC World Service

### Chicago Symphony Orchestra

**June 6th** · Mitsuko Uchida conducts Mozart from the keyboard.

**June 13** · Paavo Järvi brings back rarely heard Concertos for Orchestra by Kodaly and Lutoslawski, plus a U.S. premiere by his Estonian compatriot, Erkki-Sven Tüür.

**June 20** · Principal Conductor Bernard Haitink conducts the complete incidental music to Mendelssohn's *A Midsummer Night's Dream*. Erin Morley, soprano; Sasha Cooke, mezzo-soprano; Sir Thomas Allen, Narrator; *The Girls of Anima*, Emily Ellsworth, artistic director.



Principal Conductor of the Chicago Symphony Orchestra, Bernard Haitink.

**June 27** · As part of Pierre Boulez's 85th-birthday celebration David Robertson conducts an all-20th century program.

### Lyric Opera Of Chicago

**June 5** · *Ernani* by Giuseppe Verdi  
Conductor - Renato Palumbo; Salvatore Licitra, Sondra Radvanovsky, Boaz Daniel, Giacomo Prestia, Kathryn Leemhuis, René Barbera

**June 12** · *The Elixir Of Love* (in Italian) by Gaetano Donizetti  
Conductor - Bruno Campanella; Nicole Cabell, Giuseppe Filianoti, Alessandro Corbelli, Gabriele Viviani, Angela Mannino

**June 19** · *Tosca* by Giacomo Puccini  
Conductor - Bruno Campanella; Deborah Voigt, Vladimir Galouzine, James Morris, Dale Travis, John Easterlin, Paul Corona, Sam Handley, Craig Irvin, Angela Mannino

**June 24** · *The Damnation Of Faust* (in French) by Hector Berlioz  
Conductor - Sir Andrew Davis; Paul Groves, Susan Graham, John Relyea, Christian Van Horn



Mezzo-soprano Susan Graham sings the role of Marguerite in the Lyric Opera of Chicago's production of *The Damnation of Faust*.



# Art

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## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival presents another rich and diverse season:

*Hamlet*, thru Oct. 30  
*Pride and Prejudice*, thru Oct. 31  
*Cat on a Hot Tin Roof*, thru Jul. 4  
*Well*, thru Jun. 18  
*Ruined*, thru Oct. 31  
*She Loves Me*, thru Oct. 30

Performances at 2:00 & 8:30 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

- ◆ Camelot Theatre Company presents "Spotlight on Mills Brothers," June 3-13, and *Rags*, June 23-July 25. Located at Talent Ave. & Main St., Talent. (541) 535-5250. [www.camelottheatre.org](http://www.camelottheatre.org)

- ◆ The Oregon Cabaret Theater presents *I Love You, You're Perfect, Now Change*, June 11-Aug. 30, Previews June 9-10. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

### Music

- ◆ The Siskiyou Institute presents 3 shows and a workshop:

"A History of Jazz Piano" with Larry Vuckovich, Solo Piano, June 4, 7:30 pm at the Old Siskiyou Barn in Ashland

The Siskiyou Institute New Artist Series Presents The Kathleen Grace Quintet, June 17, 7 pm at the Paschal Winery in Talent

The Grant & Matheny Duo, CD Release Party & Concert with Darrell Grant, Piano & Dmitri Matheny, Flugelhorn, June 25, 7:30 p.m. at the Old Siskiyou Barn in Ashland  
 Art of the Duo Jazz Improvisation Workshop, June 26, 11 a.m. at the Old Siskiyou Barn in Ashland

Reservations for all events can be made by calling the Siskiyou Institute at 541-488-3869 or by emailing [info@siskiyouinstitute.com](mailto:info@siskiyouinstitute.com).

- ◆ Britt Festivals presents:  
 Gypsy Soul / Hamfist / Sweetgrass, June 13, 6:30 pm  
 Slightly Stoopid / Steel Pulse / The Expendables, June 18, 6:30 pm  
 Steve Martin with the Steep Canyon Rangers, An Evening of Bluegrass and Banjo, June 20, 8 pm  
 Béla Fleck, Zakir Hussain & Edgar Meyer / Brubeck Brothers, June 24, 7:30 pm  
 An Evening With Pink Martini, June 25, 8 pm



PHOTO: JEREMY COWART

Former backup singer for an Elvis impersonator, American singer-songwriter Brandi Carlile performs at Britt on June 27th. Photo: Jeremy Cowart

Jewel / Radney Foster, June 26, 7:30 pm  
 Brandi Carlile / Dave Barnes, June 27, 7:30 pm  
 Joe Nichols, June 28, 7:30 pm

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville, unless otherwise noted. (800) 882-7488, (541) 773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

- ◆ Craterian Performances presents:  
 The Rogue Valley Harmonizers present "Alex In Wonderland" on June 5. 2 & 7:30 pm.  
 At the Crater Performing Arts Center, 655 N. 3rd Street, Central Point.  
 Missoula Children's Theatre -Sleeping Beauty, June 19. 3 & 7 pm  
 American Band College Directors' Bands, June 26. 7:30 pm

Send announcements of arts-related events to:  
 Artscene, Jefferson Public Radio,  
 1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

**June 15 is the deadline  
 for the August issue.**

For more information about arts events,  
 listen to JPR's Calendar of the Arts or visit our  
 online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000. [www.craterian.org](http://www.craterian.org)

- ◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival on June 21, at 8 pm. For information call the OSF box office at (541)482-4331.

- ◆ The Illinois River Valley Arts Council presents "Live at Deer Creek Center," an open air concert with the Southern Oregon Jazz Orchestra, marimba soloist Gary Eby, and Oregon Little Big Band, on June 27th. 4 pm. At 1241 Illinois River Rd., Selma. 1.3 miles west of the Selma post office & Hwy. 199. (541) 592-4444. [www.irlvac.com](http://www.irlvac.com)

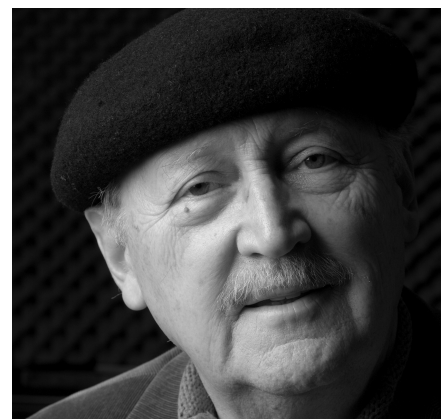
- ◆ Chateau at the Oregon Caves presents "Le Club" cabaret in the lobby. Tues. & Thurs at 4 pm, Weds. & Fri. at 8 pm. (541) 592-3400. [www.OregonCavesChateau.com](http://www.OregonCavesChateau.com)

### Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

- ◆ Medford's 3rd Friday Art Walk in downtown Medford each month features art, food, wine, song, poetry from 5-8 pm. (541) 890-4940



World renowned Yugoslavian pianist Larry Vuckovich performs at the Old Siskiyou Barn on June 4th.



**ABOVE:** The Siskiyou Institute presents the chamber jazz duo of Darrell Grant and Dmitri Matheny on June 25th at the Old Siskiyou Barn. **RIGHT:** Steve Martin and The Steep Canyon Rangers perform an evening of bluegrass and banjo, June 20 on the Britt hill in Jacksonville.



◆ The Rogue Gallery & Art Center presents “Emergence,” the Art in Bloom Invitational Exhibit, thru June 5th. Then “The Shape of Memory,” with the artists of Ambus, June 11–July 10. At 40 South Bartlett St., Medford (541) 772-8118

◆ The Window Box Bonsai Accents & Art Gallery hosts two bonsai workshops in June. On June 5 Mini Bonsai Three Berries and on June 26 Four Seasons of Accents. 9–12 pm. At 5817 Sacramento Ave, Dunsmuir, CA. (541) 235-0963 [www.snowcrest.net/windowboxnursery](http://www.snowcrest.net/windowboxnursery).

## NORTH CALIFORNIA

### Theater

◆ Riverfront Playhouse presents *Every Little Crook and Nanny*, thru June 19. At 1733 Market Street, Redding. (530) 243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

### Music

◆ Red Scarf Society for the Performing Arts presents the Saddle Cats, a western swing pocket orchestra on June 10. 7:30 pm. At the Yreka Community Theater, Yreka, CA. (530) 842-4656. [www.saddlecats.com](http://www.saddlecats.com)

◆ The 20th Anniversary “Tribute to the Trees” Concert features the Palo Alto Chamber Orchestra and soloist, Chris Froh, marimba, on June 19. 6:30 pm. This fundraiser for the Dunsmuir Botanical Gardens includes a catered supper. For tickets call the Concert Box Office (530) 235-4740.

### Exhibitions

◆ “2nd Saturday Art Hop” celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

## OREGON AND REDWOOD COAST

### Music

◆ Pistol River Concert Association presents Corinne West and Kelly Joe Phelps on June 19th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. [www.pistolriver.com](http://www.pistolriver.com)

### Exhibition

◆ The Coos Art Museum presents Expressions West 2010, Charles Tatum Sculpture Exhibition, and Kevin Kadar thru July 3. The Museum is located at 235 Anderson Ave, Coos Bay. [www.coosart.org](http://www.coosart.org)

## KLAMATH

### Music

◆ Thursday Night “Blues Jam” The Blues Society Thursday Jam Session continues at the American Legion Hall, located at 228 N. 8th Street. Klamath Falls. 8:30pm. (541) 882-8695



The Siskiyou Institute New Artist Series presents The Kathleen Grace Quintet on June 17 at the Paschal Winery in Talent (Kathleen Grace above).



# Palo Alto Chamber Orchestra *From p. 22*

*String Orchestra* is a genuine audience-pleaser.

Central America is represented by the *Panama Dances* of American composer William Grant Still (1895–1978). Still was the first African-American to conduct a major American symphony orchestra, and wrote more than 150 compositions.

*Panama Dances* is a light-hearted affair, consisting of four popular dances of the area. Young string players sometimes strum their instruments like guitars, or tap drumming sounds onto the wooden backs. Distilled through the classical sensibility of Still, this charming work is seldom heard in concert but is much more than a musical curiosity, holding it's own on a concert stage with more serious compositions.

Now presenting its fifth world premiere, PACO's Youth for Youth commissioning program solicits young composers from across the United States to submit works for consideration by Music Director Ben Simon. By

coincidence, this year's winner, Gabriella Smith, is a prolific young composer from the San Francisco Bay Area. Gabriella has just completed her first year at the prestigious Curtis Institute of Music in Philadelphia, where she is studying composition with David Ludwig. Ben Simon met Gabriela when she was a fourth grade violinist at the Crowden School in Berkeley, and has been watching her wonderful progress since then. A winner in the 2009 ASCAP/Morton Gould Young Composer Competition, Gabriella has been the recipient of many commissions and awards.

Astor Piazzolla (1921–1992) revolutionized tango with his mix of modern and traditional, *Tango Nuevo*, and took the music world by storm. A virtuoso player of that quintessential tango instrument, the bandoneon, he was also a prolific composer and performer. His *Four Seasons of Buenos Aires* is his tango-infused response to Antonio Vivaldi's *Four Seasons*, and one of the

movements even quotes Vivaldi at the end. The Palo Alto Chamber Orchestra will perform two movements from this fantastically exciting work: Primavera (Spring), and Otoño (Autumn), featuring PACO co-concertmaster Tom Yaron, a winner of PACO's most recent concerto competition.

As always, PACO will be bringing a few encores to the Elizabethan Theater, and ones that Ben Simon thinks that audiences in both the Oregon and Turkey will enjoy. What could be more "American" than the "Orange Blossom Special", a perennial bluegrass favorite that famously imitates the sounds of a train – the chugging out of the station, whistles, bells, and the exhilaration of speeding down the tracks. PACO will be performing this wonderful piece in a new arrangement for string orchestra by noted jazz violinist Jeremy Cohen, founder of Quartet San Francisco.

PACO alumni Beeri Moalem, a professional violist and composer, spent a year after graduating from the San Francisco Conservatory of Music traveling the world, taking pictures and writing music. One of his works from this period is *Wadi*, based on the sights and sounds of Cairo. This colorful 5-minute work will be performed as PACO's final encore on its international tour.

So, after PACO's Ashland performance, the orchestra heads back home for a single day of laundry, packing, and goodbyes before heading off on its third international tour in seven years. First stop will be Turkey's capital, Ankara, then a two-week long tour that will include concerts in Denizli, Izmir, Bursa, and finally Istanbul. A workshop with young Turkish musicians from the Istanbul Technical University Conservatory will be a highlight of the trip, not to mention the wonderful sights, smells, and sounds of such an exotic country that will surround the young musicians en route.

On Sunday evening, June 20, PACO will be performing selections from its full Monday evening program on the Green Show stage in Ashland starting at 7:15pm. Admission is free, and onlookers will get a preview of PACO's wide-ranging program including an opportunity to hear Chris Froh work his magic on the marimba.



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## WEDNESDAY JULY 7TH - 7:30 PM

(doors open at 7:00 pm)



**Tim O'Brien** Multiple Grammy and IBMA award-winning singer/songwriter/instrumentalist, and co-founder of the legendary bluegrass band, Hot Rize, renown as one of the most expressive and influential performers in acoustic music.



A Grammy nominated fiddler/composer, **Darol Anger's** ideas and sound have reshaped fiddling all over the globe, through groups like the legendary David Grisman Quintet, Psychograss, and his Republic of Strings.



**Bruce Molsky** One of the premier masters of Appalachian fiddling. Bruce explores music from a broad range of cultures; past performances include Lincoln Center, NPR's All Things Considered, and the Smithsonian Folklife Festival.



**Brittany Haas** Phenomenal old-time fiddler with folk/bluegrass sensation Crooked Still, and fiddler with Steve Martin on The Late Show with David Letterman, and Saturday Night Live.



**Jeremy Kittel** National Scottish Fiddle Champion and member of the Grammy winning Turtle Island Quartet.



Vibrant young cellist and Juilliard graduate **Natalie Haas** tours the world with renowned Scottish fiddler Alasdair Fraser.



**The Bee Eaters** - Tashina Clarridge tours with Mark O'Connor and Tony Trischka and has performed at Carnegie Hall with bassist Edgar Meyer. **Tristan Clarridge** tours internationally as the cellist with Crooked Still.

### PLUS

**Noam Pikelnny and Chris Eldridge** Banjoist and guitarist from the acoustic supergroup Punch Brothers, "totally mind blowing" - *The San Francisco Chronicle*

**Billy Contreras** Jazz Violin Cult Genius and Nashville recording artist who has recorded for such country greats as Willie Nelson, and tours with George Jones.



**Nic Gareiss** After studying at the Irish World Academy of Music and Dance, Nic performs worldwide with groups such as The Chieftains, transforming dance into an activity that appeals to both eyes and ears.

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